L&M

DESIGN SENSE 22

Special Issue on Advertising and Total Marketing

Lippincott and Margulies, Inc.
Industrial Designers
and Marketing Consultants
430 Park Avenue, New York 22

A publication
on design as it affects
marketing, merchandising,
package and
product planning, research
and store planning.
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TOTAL MARKETING: A NEW DEFINITION

We are not in the advertising business, nor in the habit of knocking advertising. There is quite enough of that these days. But advertising is an important way of marketing a product or a service, and it plays as important a part in this marketing issue of DESIGN SENSE as it does in marketing itself.

Many ad agencies have their own definition of total marketing, but none that we have seen seems to cover the subject totally. In fact, what most agencies mean when they say "total marketing" is really "total advertising." This is only natural, for ad agencies are, by definition, specialists rather than general counsellors.

Our own view is that advertising in itself should not be treated editorially in isolation from the other components of communication. Packaging, pricing, promotion or design are all a part of the marketing spectrum and they should be evaluated.

For years, we have been urging our clients to practice what we call total marketing. But we have never put our own marketing views in writing, not completely.

In this issue of DESIGN SENSE, for the first time, we submit our theory and practice of total marketing to the business public. This is our most detailed say on the subject to date. It certainly will not be our last. But it is the sum of our experience to date. It is what we really believe, what we do, who we are, where we stand.

J. Gordon Lippincott, Chairman of the Board — *Walter P. Margulies, President*

TOTAL MARKETING: A NEW DEFINITION

It is mainly through new products, and new additions to established products, that companies grow. Many companies draw most of their income today from products that did not even exist until recently, and for some executives, the search for new product opportunities has become a full-time job.

Considering the high casualty rate of new products, it is not surprising that many executives are looking for a safe way of diversification through merger (thus acquiring already successful products), rather than developing entirely new products from within the company. Corporate mergers are taking place at the startling rate of three a day.

WHY NEW PRODUCTS FAIL

There is no denying that the introduction of new products is a tricky business. But statistics about the rate of new product failure, like so many statistics, conceal more truth than they reveal. They conceal the fact that some companies almost never have a new product failure, while others seem pathologically prone to fail.

It would seem, considering the general competence of American technology, that what many companies lack is not the ability to make good products, but the ability to decide what products should be made in the first place, and the ability to market them.

TOTAL MARKETING DEFINED

Total marketing is not a particularly complicated idea. It is a two-word concept, and its requirements can be summarized in two sentences.

One, it requires the creation of a product or service idea — a distinctive idea that satisfies a public need.

Two, it requires a careful policing of all the departments within a company and in its outside service agencies, to ensure that all of the hundreds of people who promote a product or a service communicate that agreed-upon idea consistently. (Of course a communications program, no matter how consistent, is of no use if the idea communicated is not saleable.)

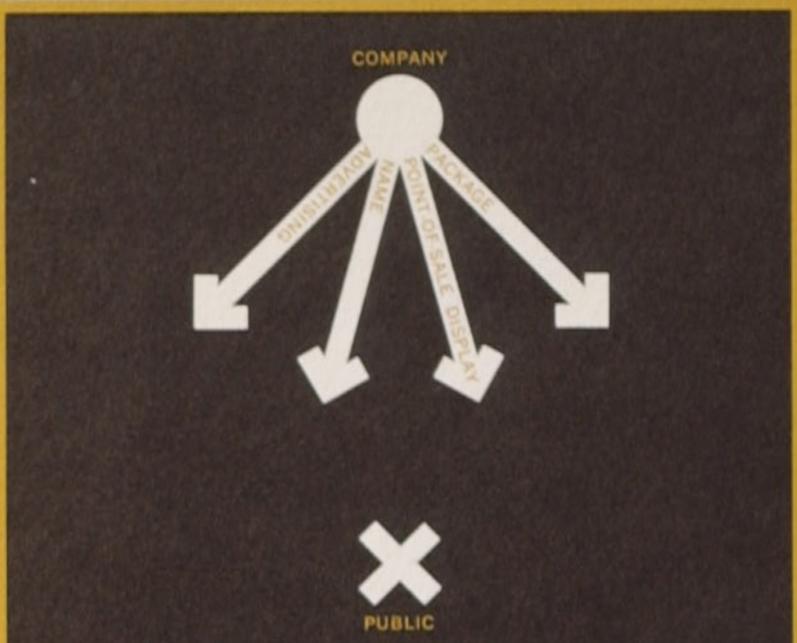
The people who communicate a reputation or a sales idea are those who work in the corporate identity effort and in the product identity effort — who work on the product's design, its name, its package, its price, its distribution, its advertising, its point-of-sale display, its publicity, all of its verbal and visual communications.

To communicate the same idea in all of these different areas of operation requires discipline from a high source — discipline that prevents anyone from tampering with the central idea. And there are many people in the corporate hierarchy, such as designers and writers, who do have the power and the inclination to tamper with the dominant theme and to substitute one that is more to their own liking. Someone has to direct their skills to the building up of a single strong impression, rather than the random manufacture of several contradictory impressions.

A company succeeds in total marketing when all of the messages it sends to the public add up to one overwhelming and predetermined

1

This company is sending out unrelated messages about the same product—most of which by-pass the consumer.



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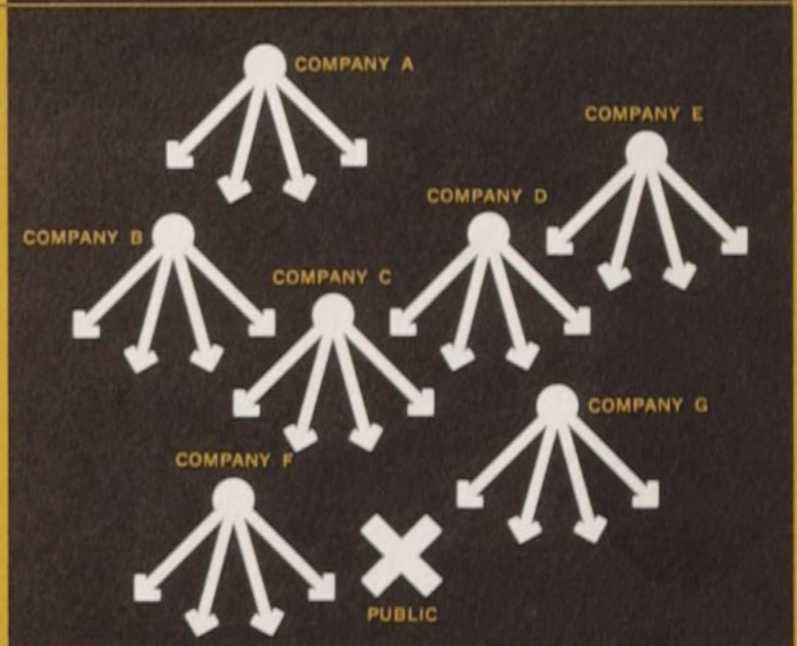
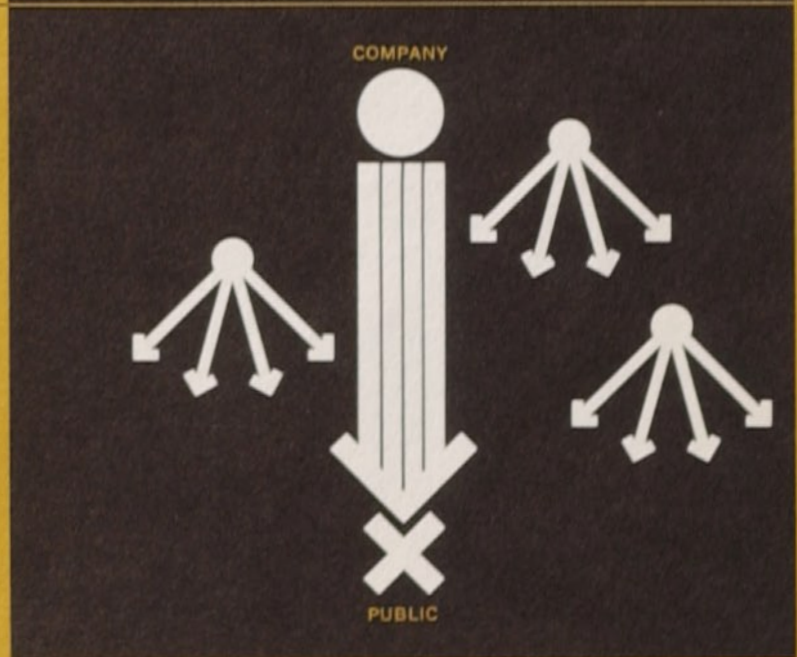
The problem of reaching the consumer is further complicated by additional companies sending out diffuse messages about their products.



3

The company making one consistent statement from package to price tag, increases its chances for reaching the consumer.



message. A company fails when it gives conflicting messages — when it tries, for example, to seem friendly in its TV commercials, and at the same time gives a feeling of chill aloofness through its architecture and its receptionists. A company should seem friendly, or aloof, or whatever it is best to seem, all the way. Only those companies with product or service claims that are worth remembering can hope to reach the public today, and they can reach the public only if these claims are communicated in every way a company has at its disposal — from the design of a product or the conception of a service right on through to their advertising.

THE THEORY IN PRACTICE

Total marketing may sound dogmatic as an idea, but in operation its great beauty is its adaptability. In practice what it means is using the maximum number of marketing tools which apply to a company's own goals.

There are really only three marketing goals: projection of a brand name and identity, projection of a corporate name and identity, and a combination of the two. In each, total marketing can be effectively applied.

For an example, we will have to look at an exceptional company. ICM is a very exceptional company, indeed. It may not be listed on The New York Stock Exchange, but it has a special place in *our* hearts. For it is a company that projects a combined corporate and brand identity, hence one that offers a classic example of many steps in total marketing.

SCIENTIFIC AND PERSONAL PURITY

Years ago, ICM embarked upon what is probably the first and most successful corporate identity program in the history of capitalism. The identity that ICM decided would be most helpful in selling its line of computers was one that blended scientific with personal purity, profits with patriotism.

The company began its new identity program by changing its unwieldy original name to one that more accurately described its business: International Computing Machines. This, in time, became ICM.

Next, ICM took an overall look at its corporate communications program by gathering together in one room, on a large bulletin board, a sample or a photo of every piece of corporate promotion and property the public ever sees. The array included everything from matchbooks to factories. There were hundreds of items, hundreds of opportunities to communicate with the public. But it could be seen at a glance that ICM communicated a confusing variety of messages. They failed to add up to any single impression at all, let alone the impression ICM wanted to give. Many items were not even labelled "ICM;" those that were had different type faces. And the company's trademark had a fussy 19th century look.

WHITE SHIRTS AND TOTAL ABSTINENCE

ICM discarded its old mark and had a new one designed — a precise, clean-cut mark containing the company initials embedded in a setting of science symbolism. Gradually, the company stamped its new mark on every conceivable piece of corporate property, including the headquarters skyscraper, branch offices, factories, annual reports, press releases, sales manuals, trade show exhibits, all corporate paper (from calling cards to common stock), signs, trucks, company aircraft, and over every employee's left breast pocket.

ICM ICM ICM ICM ICM IC

ICM
ICM
INTERNATIONAL COMPUTING MACHINES
ICM
ICM
ICM
ICM
ICM
ANNUAL REPORT
ICM
ICM
ICM
Stock Certificate
ICM
PRESS RELEASE
ICM

1

First, ICM decided to revitalize its corporate identity. The company found that its logotype had a by-gone look.

ICM

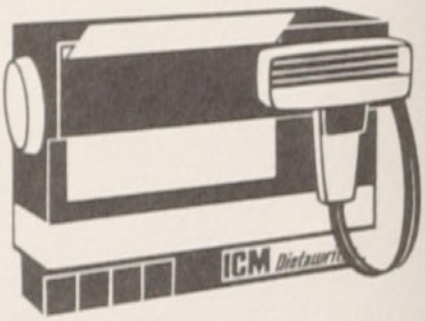
2

ICM had a new logo designed to communicate an identity of precision and contemporaneity.

ICM

3

In introducing its new Dictawriter, ICM forcefully and consistently communicated the product's unique quality in the product design itself...



4

In the new "package", a specially-designed attache case that quickly became known as an executive status symbol . . .

5

And in its advertising that prominently displayed the product, package, slogan, and ICM logo for identification at point-of-sale.

The company regularly advertised for scientific personnel, built laboratories for research, frequently made the headlines with scientific news, lent its computers to universities for scientific calculations, and became a big defense contractor. In any discussion of astronomy or missiles, the name "ICM" sooner or later turned up, and ICM conveyed the distinct impression that progress, rather than profit, was its most important product. Its shareholders, of course, knew better.

In other ways, ICM conveyed impressions of cleanliness, pleasantness, respectability. The company required white shirts and total abstinence of all employees, required its telephone operators to answer calls with a cheerful "Good morning," contributed to the Boy Scouts and medical research, and sponsored newscasts in the public interest.

A PSYCHOLOGICAL TATTOO

In time, ICM succeeded in tattooing its identity on the public consciousness, and purchasing agents sometimes bought ICM machines more for their general aura of precision than for any more specific superiority they may have had over competing products.

In fact every time ICM entered a new product field it managed to push companies already established in the field into second place, even though there was little mechanical difference between ICM products and those of its competitors. There was, however, this difference: ICM products cost more. Companies that have the best reputations usually have the highest price-tags. And there was this overall difference: ICM's competitors, no matter how good their products, simply did not have the favorable identity that ICM had.

So great was ICM's reputation that a survey undertaken to rank the manufacturers of missiles placed ICM first on the list, even though ICM was not in the missile business. The public merely assumed that in any complicated technological effort, ICM was bound to be in the lead.

In order to lessen its dependence upon the United States defense effort, and vice versa, ICM decided to cast about for a new commercial product idea in the general area of its competence and reputation.

NERVE-WRACKING AND TIME-CONSUMING

ICM was aware that a product's reason for being must be based upon utility, need fulfillment, or alleviation of anxiety. The company did not happen to have any such product ideas in mind, so it embarked upon what is frequently the first step in total marketing: market research.

During ICM's study of the business machine market, many respondents mentioned the need for a machine that could quickly produce typewritten documents. In moments of business crisis, or when people were simply in a hurry, they found it nerve-wracking and time-consuming to dictate a message and wait for it to be typed.

Clearly there was a waiting market for a machine that could simultaneously take dictation and automatically type it out. ICM's market research also gave some definite ideas on what size the product should be, how it should look, how big its market would be. ICM technicians had solved many more complicated problems in the past, and the company felt confident that it would be able to meet this new product demand.

CREDIT OR BLAME

ICM's highest vice president was named to police the project. He was invested with authority over all who would be working on it, and was assigned the chore of coordinating all

their efforts. He would be credited with the product's success, or blamed for its failure.

IN ELEVEN WORDS

His first act was to communicate the new product idea within the company itself — to define the marketing opportunity, the sales message. He did it in eleven words: "portable typewriter that takes dictation — pays for itself in time saved." He sent his definition to everyone who was likely to work on the product, its development or its promotion, and asked each one, in making his contribution, to make one that would serve the idea as defined.

From here on, with the basic policy of total marketing firmly established, it was a mere matter of technique. In a company which operates under such a policy, a product practically develops itself.

NAMING THE PRODUCT

It was ICM's policy that each of its brand names must contain, whatever else they contained, "ICM." These famous initials, embodying the whole corporate reputation in a readily recognizable logotype, brought millions of dollars of goodwill to every product that bore them.

Hundreds of brand names were submitted for the new product, each containing a clear idea of its function. The one finally selected, as often happens, was the most obvious — the one that gave the quickest and clearest idea of the product's identity. It was "The ICM Dictawriter."

DESIGNING IT

ICM's engineers, knowing that a product's uniqueness and function can be communicated by its color, touch, texture, taste, aroma, controls, and in many other ways, found that in this case they had several opportunities to convey the new product's qualities at a glance —to give it the appearance of a technological breakthrough.

The final design isolated the product from any conventional dictating or typing machine. Its two main functions were readily visible in the form of a microphone and a paper output device. While the little machine had the look of a delicate precision instrument, it also looked simple enough for anyone to operate easily. Everything was concealed except the push buttons, which could be activated by the merest touch. The mike holder was wrapped in a soft, velvet-like material to make it pleasant to touch. The color chosen was masculine, efficient, business-like, inconspicuous, and contemporary: charcoal grey.

PACKAGING IT

The packaging people made their own market study. One thing they learned was that many men would not be seen dead carrying a typewriter, but that they *would* carry the new Dictawriter on streets, trains, and aircraft if it were packaged in a brief case. The package designers gathered together the company initials and product name and placed them neatly on a charcoal grey attaché case. Before long, it became an executive status symbol.

PRICING IT

ICM knew it had a really unique product in the Dictawriter, and communicated this uniqueness by pricing it considerably higher than the combined price of a portable typewriter and a portable dictating machine. ICM's own reputation, as well as the new product's convenience, warranted the higher pricetag.

PUBLICIZING IT

News releases announcing the new machine bore the same message as the design of the machine and its package. They echoed the product slogan ("Pays for itself in time saved") and stressed the precision and reliability of both ICM and its new product.

Beyond that, the company scored a major publicity coup by arranging to

send a Dictawriter along on the first manned orbital flight into space. When America's first cosmonaut returned from outer space he carried with him, as he was lifted by helicopter out of his capsule, a Dictawriter containing a complete record of his voyage, which he had dictated in flight. Thus the Dictawriter appeared on every TV screen and on page one of every newspaper.

ADVERTISING IT

Some clients hesitate to interfere with the agencies who work for them, feeling that creativity is an act of incantation best left to artists and writers working in isolation. But ICM made it clear that it expected ads which would show at a glance the ICM initials, the product, its package, its name, and its slogan. The agency hardly needed to be told this, however; for it was well aware that an ad must prepare its audience to recognize the advertised product when they see it.

WHY TOTAL MARKETING IS NECESSARY

ICM's method is logical in itself. But there are other reasons, as compelling as logic, why total marketing is necessary today.

One is the similarity of competing brands.

Another is the high cost of communicating.

A third is the density, hence the inefficiency, of communications.

Finally, there is the rapidly changing world market.

IMITATION, NOT COMPETITION

In many industries today, companies do not so much compete with each other as imitate each other. Thanks to the supply of capital and of engineering talent, it is not particularly difficult to copy a successful product; and genuine product improvements do not remain the exclusive property of any one company for long. Competing brands differ, in some cases, in name only.

For the consumer, this similarity of brands can be a good thing. Standardization of production guarantees a certain quality. It has made it possible for the housewife to walk through enormous supermarkets with the assurance that any item she takes off the shelf will be about what she expected it to be.

But for manufacturers, brand similarity is a serious problem — a problem of making brands different through product design, package design, advertising, in short through total marketing. Since brands *are* so much alike, marketing has become the single most challenging part of business.

SELF-DEFROSTING AND CAREFREE YOUTH

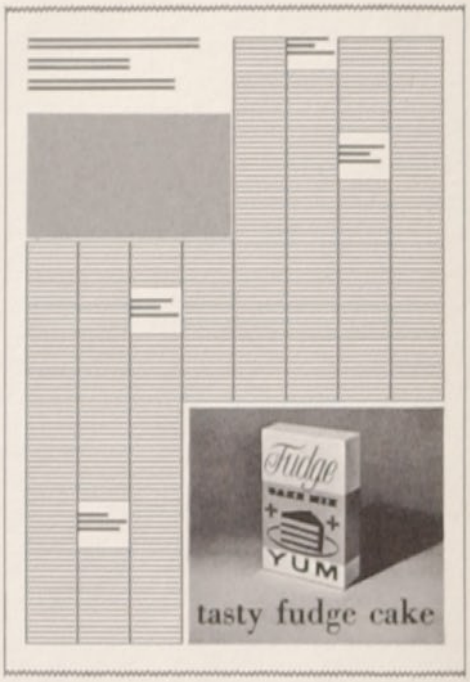
The trouble is that in many industries the marketing man has very narrow areas in which to search for brand differences. Manufacturers of vegetable oils must push their dietary values; of cola drinks, their association with carefree youth; of watches, their resistance to shock; of refrigerators, their self-defrosting, and so on. Often it is in such narrow subjects as these that the marketing imagination must search for a message to exploit.

THE TELEVISION AGE

And as it has become harder to pin down unique identities for brands, it has become more expensive, once the identity is agreed upon, to communicate it.

A company cannot afford to build one idea in its product design, another in its package, another in its ads, another in its brand name. And this is

A company that makes the package serve as the dominant element in its point-of-sale displays, in its newspaper ads, its television commercials and in its magazine ads can achieve maximum recognition of the product. When the consumer sees a sales message in one medium, he is reminded of a similar message received from another and so on until the chain of recall is completed by the actual package at the point of sale.



true not merely because of cost alone. Cost is a serious problem; but an even more basic one is the fact that it has become so difficult to reach the public at all. This is particularly true since the advent of TV, and it is true even for companies that do not advertise on TV. For TV is, if nothing else, at least a powerful competitor for the public's time and attention.

COMPETENCE IS NOT ENOUGH

The only hope of piercing through this density of communications lies in achieving a cumulative effect. The visual or verbal message transmitted by each department in the marketing effort must remind the consumer of a similar message he got from another source. Otherwise he may not get the message at all.

Considering this, it is a little difficult to understand why so many companies still have autonomous product design managers, ad managers, brand managers, marketing managers, sales managers, and sales promotion managers, each working in splendid isolation, without any overall discipline from above.

The chances are good, given the high level of competence available, that each of these departments is turning out work with a high finish. But the trouble is, they are frequently sending out different messages about the same product or service, and there is no one in the company to pull them together. Consumers cannot possibly be expected to remember even one message about every product on the market, let alone several messages about the same product.

GLOBAL TELEVISION

These problems in domestic marketing will be intensified by the growth of new world markets. World TV is no longer a prediction for the distant future; it is practically upon us, and it is bound to have an important role in the promotion of great world corporations. Already there is a sizeable flow of taped TV shows between nations. Soon they will be "live," and companies will have a whole new opportunity to advertise world brands.

In preparation for the new world markets, American companies have invested more money in overseas subsidiaries, plants, and distribution systems in the last several years than they invested in all the years before. The flow of European capital to North and South America has accelerated, too.

American products are going to have to withstand intense competition from very comparable products made in Japan, Germany, Russia, England, Italy, and many other nations. Whether the emerging world corporations are to be American or foreign is a question that is important not only to the earnings of American industry, but to America as a political power.

This points to the need for a total, consolidated marketing plan.

ADVERTISING'S ROLE IN TOTAL MARKETING

Whose responsibility is it to define a sales idea for a product, service, or company, and enforce its consistent and repetitive communication?

It is easier to say who is trying to do the job today than to say who *should* be doing it.

In many companies management has delegated the task of marketing to lower-ranking people within the company or to an advertising agency.

To ask a lower-ranking person or an ad agency to create and enforce an identity for a company or a product is to ask too much. Neither has powers of enforcement.

THE ROLE OF THE AD AGENCY

Moreover, by the time a company or a product is ready to be advertised, it is a little late to start giving it individual identity. By then, the sales idea is only an afterthought. The advertising function necessarily comes late in the marketing sequence, and the messages which advertising projects should be determined much earlier, and on a much more authoritative level. They should, in fact, be determined as part of the original marketing plan, not later when the agency is finally called in. Total marketing requires a clear-cut decision about the main product-merchandising idea at the very start of product design.

DECEPTION IN ADVERTISING

But many companies leave it to the ad agency to give uniqueness to a brand or a service where none, in fact, exists. Clients put the heat on agencies to sell products and services that are extremely similar and, therefore, extremely hard to sell.

And it is the agencies the government goes after with charges of deceptive advertising.

But this deception frequently comes about as a result of the fact that clients do not have anything legitimate and unique to say about their brands and services.

The real source of deception in advertising is our over-productive, over-competitive economy, which is capable of producing more goods than can possibly be sold. The markets are glutted with similar brands which manufacturers expect advertising to somehow differentiate.

But the ad agency's job is not to originate product difference, but to communicate it.

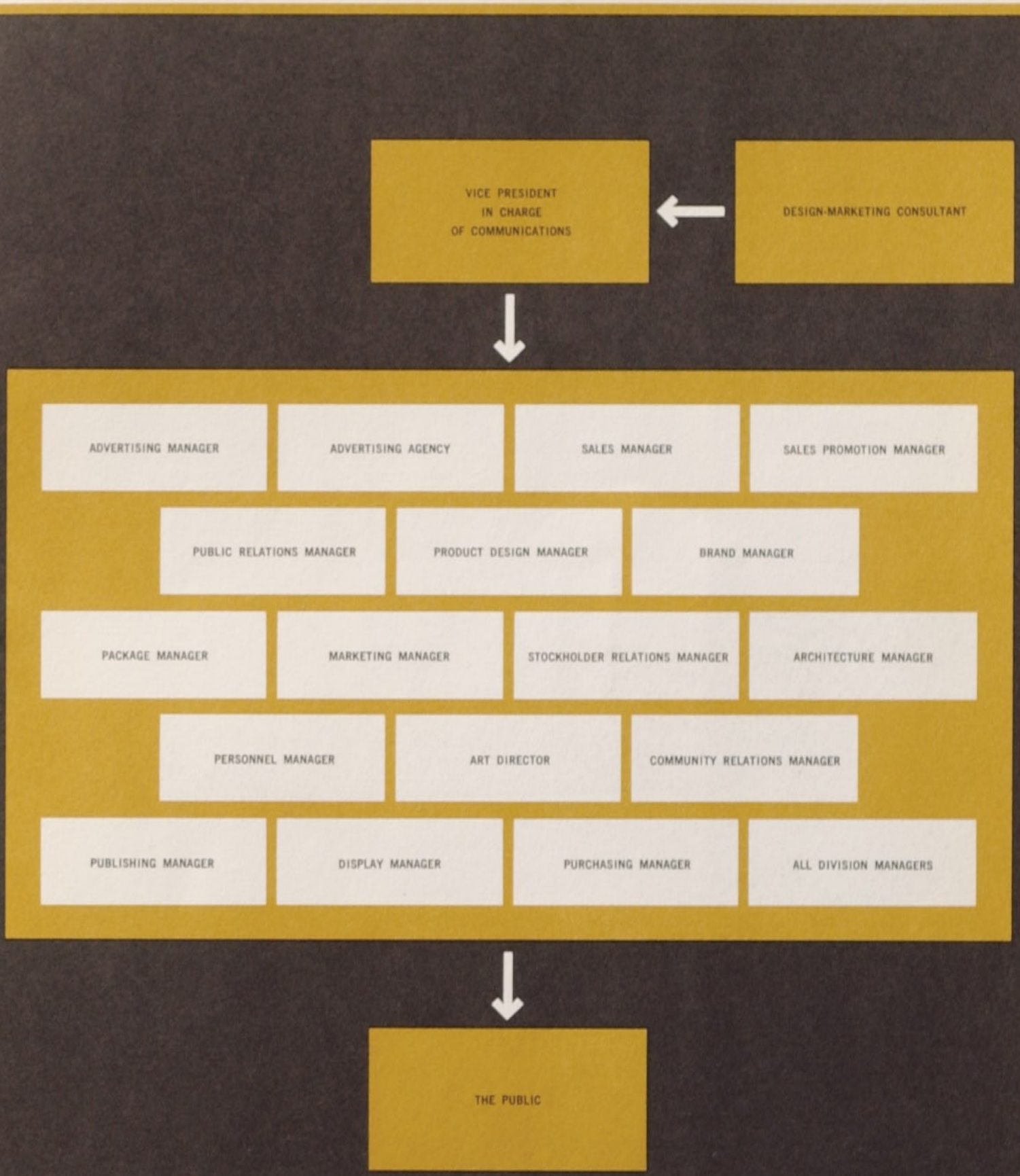
This job the agencies frequently do with élan and inventiveness. And when sales decline, instead of switching agencies, management might well ask itself some questions. Is it the ads, or a lack of consistency in the company's marketing plan, that is to blame? Does the fault lie in the company's failure to communicate in every way what it communicates in ads? Does the company have anything for its agency to communicate — anything different or original?

MANY FAIL

There is no exact measure of whether an ad in itself is good or bad. But anyone who observes the American business scene can decide whether an ad is effective as part of an overall marketing effort. Many are not; and it is the client who must bear responsibility for this, not his agency.

One kind of ineffective ad that clients approve is the ad that disrupts the marketing continuum by failing to make adequate use of the package or the product itself. In these days of self-service shopping it would seem to be

WANTED: DIRECTOR OF COMMUNICATIONS



a truism that the prime function of an ad for a packaged product is to establish recognition of the package as it appears at the point of sale. Sometimes an ad can do this job by reproducing the brand logotype and the main graphic element on a package, such as the tiger on a cereal box. But a review of the biggest mass magazines shows that a surprisingly large number of ads fail this elementary test (*see chart*). This means that in these magazines alone, in this one month alone, advertisers misspent millions of dollars on ads that, however handsome, are only half-way efforts.

THE MOST IMPORTANT MESSAGE

Another kind of ineffective advertising that clients approve is the corporate ad without a prominent corporate name. In any ad which tries to sell a product or service by a corporate name, rather than a brand name, the least one might expect is that the ad show, in the length of time it takes to turn a page, the name of the company advertised. This is usually the most important message a corporate ad gives: the name of the advertiser. To the many people who do not read ad copy this is the *only* message an ad gives. Yet most corporate ads fail to get a high mark in flash recognition.

American companies pay $12 billion a year for space and time in advertising media. Ads are one of a company's biggest investments. They can also be one of the greatest drains on corporate profits, for when they fail they are expensive failures.

It is not the agency's fault if a client has no system for identifying himself and his products, or if he does not have a product or a service that has a saleable individuality.

The real force and responsibility behind marketing must come from the heart of a company, not from one of its arms or legs. The successful company of the future will undoubtedly have to have a director of communications near its very heart, as a board member or at least a senior vice president. His job will be to make one effort out of the many efforts of design, marketing, advertising, and public relations.

THE ROLE OF THE CONSULTANT

Frequently, a consultant is called in to clarify a company's marketing strategy. A consultant who has a sales idea, a system for communicating it, and experience in putting ideas into action at other companies, can spark enthusiasm among many departments within a client company.

Consulting firms vary in size, style, and services offered, but they have one thing in common: they are outsiders. As such, they have no inhibiting personal interest in their client companies; they can take a detached, objective look at a client's marketing program. Since they are outsiders, they are not confined to any one department in a client company, and can help pull together the efforts of many departments. And no matter what they charge, it is usually only a small fraction of the cost of buying advertising time and space. For consultants have nothing to sell but their ideas, their talent, and their experience.

"REALITY IN ADVERTISING"

Some ad agencies, it is true, are trying to guide their clients into a more purposeful marketing program, and are making contact with top management in client companies to ensure that advertising does its part in an organized effort.

But there is no logical reason why ad agencies should be concerned with all aspects of marketing. Few of them pretend or want to be; they are, by definition, specialists in only one part of it.

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In the self-service supermarket age, advertisements for packaged products, to be effective, must establish recognition of the package as it appears at the point-of-sale.

L & M's Plans Board examined nearly 200 such ads in the biggest mass magazines (LIFE, LOOK, READER'S DIGEST, McCALL's, REDBOOK, LADIES' HOME JOURNAL, SATURDAY EVENING POST, and THE SATURDAY EVENING POST, and came to some surprising conclusions. As the chart above shows, many ads fail to make adequate use of packages.

The L & M panel found that drug and cosmetic ads rank generally poor according to this criterion of prominent package display; that food ads cover the whole scale, from excellent to poor; that beer ads are generally good; and that the best of all are cigarette ads, which consistently establish instantaneous recognition of packages. Some of the best are reproduced here.

In a similar review of corporate ads, this time to decide whether the name of the company was featured prominently enough, only 10 per cent of the 150 ads studied were judged excellent, 42 per cent were rated adequate, 32 per cent fair, and 16 per cent poor.

Rosser Reeves, for instance, in his widely-read *Reality In Advertising*, makes an excellent statement of the need for what he calls a "unique selling proposition." But he talks of advertising alone, as though it were the whole of selling rather than just a part of it.

Mr. Reeves need look no farther than one of his own agency's campaigns to test the effectiveness of his theory that all you need to do to sell a product or service is to advertise a "unique selling proposition." The unique selling proposition that Mr. Reeves's agency created for The Chase Manhattan Bank was, "You have a friend at Chase Manhattan."

A FRIEND IN NEED

This, in itself, would appear to be a good advertising theme — hardly a unique one, but one that answers a human need.

The trouble is, and of course this is not the fault of the advertising agency, it is just words. The next time Mr. Reeves gets one of his royalty checks, he would do well to take it to the Chase Manhattan, and while there, look carefully for the friend that he so energetically advertises. The truth is that the appearance of Chase Manhattan is no friendlier than that of any other leading New York bank. Nor is Chase's octagon trademark particularly warm or friendly. The interiors of Chase's newest branches are handsomely modern, crisp, clean, but hardly warm and friendly.

Inside one of them, for instance, there is an uneasy quietude which a customer would hesitate to break with anything so personal as a conversation about money. Moreover, if a customer *were* disposed to bring up a money problem, he would have to search awhile to find someone, friendly or otherwise, to bring it up to. There is no one inside the bank's entrance to receive inquiries, no sign to direct customers, nothing but a floor full of desks peopled by employees who are engrossed in their papers.

There *is* a brass-buttoned guard; and whether he carries a pistol or not, he looks enough like a policeman to discourage inquiries.

An escalator is the only clue as to where Chase's friendly banking services might be obtained. It leads to a vast, almost empty room, at one side of which inscrutable tellers sit behind a counter. The general tone is one of chill contemporaneity.

All this, of course, is not Mr. Reeves's doing, and if his "friendliness" campaign does not work to its best potential, the fault lies with Chase Manhattan. The best way to make such an ad campaign work is to start it at the bank itself, not at its ad agency.

Instead, in this case it apparently happened the other way around. But even in this backward method, there would be some chance of success if the bank followed through with the "friendliness" idea which it should, in the first place, have originated. The very least the bank could do would be to station a friendly receptionist inside each branch entrance, and station her at a desk that contains some recognizable sign or symbol which could be shown in the ads; so that people drawn to the bank by the ads would recognize when they walk into the bank that there is indeed, as advertised, a friend at Chase Manhattan.

But the fact remains, the theme is not followed through and it is not totally effective. Advertising can only describe reality; it cannot create it. This is the reality of advertising: that even good ads are not, in themselves, enough.

The marketing revolution has produced intense competition between brands and corporations and an immense increase in the number of ads in circulation. So that it is no longer true, as it perhaps once was, that the more you advertise, the more you sell.

NOT MORE,
BUT MORE EFFECTIVE

What is needed is not more advertising, but more effective advertising; not more creativity, but more control; not more technique, but more thought; and not mere thought about individual practices, but thought about the overall strategy of total marketing.

L&M